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DECEMBER 1951
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the music magazine

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In this Issue . . .

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Carols Mean to You?

Lilla Belle Pitts

Day of Days
(Christmas Poem)

James Francis Cooke

A New Horizon
for Piano Teachers

Polly Gibbs

What I've Learned in
Judging Competitions

Jesus Maria Sanroma

Christmas at the
Panama Canal

Subert Turbyfill

The Grass Roots
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Play Lessons for
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THE WORLD OF *Music*

"*The Dotted*," a new opera by David Tuckwell, had its premiere early in October by the New York City Opera Company. It is an extremely difficult work and its premiere without advancement at the history of this genre. In fact, to reproduce the opera itself, it is to make require the most arduous and consistent of the best American vocalists that have figured in its production. Robert Merrill, its title tenor, Lawrence Wright, Mack Ransom, Edwin Alberts and Nathaniel Sycamore were the outstanding members of a large cast, composed of whom contributed to the success of the work. Joseph Sirovack conducted the performance.

Waldemar Klingner has been appointed visiting Professor of composition at the School of Music of Northwestern University, Evanston, Illinois, a noted composer of "The New York Times" was given the New York Critics award as the most significant new work of the 1950-51 season.

Julius Weiser, director of Cleveland Institute of Music University and founder-director of the Singing Circle project at Philadelphia, was the Visiting Guest-soloist "Five Excellent" at Philadelphia this past summer, since he was a pupil of Minerva Benninghoff.

Paul Fisher, composer and from 1901 to 1920 conductor of the Metropolitan Opera Company, died suddenly on October 16, in New York City. He was 70 years old. In addition to conducting, he acted as accompanist with many noted stars, including Carmen Feraud, Fritzi Hempel, Gubik, and many. For many years he had lived in California where he was active writing and arranging and conducting modern music.

The New Friends of Music, in their spring concert of 1950, headed by Alexander Schneider, began in October a series of three day evening concerts at which all of the 50 string quartets by Haydn will be presented.

Quartet in G minor, which was played by the late Mr. Schneider at the very first program of the new Friends of Music in the season 1950-51.

Markus Wartburg, concert master of the NBC Symphony Orchestra has signed a five-year contract to serve as concertmaster of the recently reorganized Toronto Symphony Orchestra, Inc. Wartburg will still play his own duties upon the expiration of his present contract with NBC in the spring.

Arthur Shostak, one of the world's leading pianists (see last page), died Oct. 16 in New York City. He had just been born in 1876 for many years. He was 70 years old. He had appeared with all the leading orchestras of the world.

Among new conductors who announced as effective at the beginning of the season were those Frank York, recently retired of the Cuban Quartet, in New York City; H. Haskell Bull, born in 1876, active for many years. He was 70 years old. He had appeared with all the leading orchestras of the world.

Leslie Tuttle's third daughter "The London Echo" and the Golden Echo," recently was a prize of 20,000 francs from the French Government, which she received through the Entertainments Interest Act.

The Schneider String Quartet, a recently organized group, headed by Alexander Schneider, began in October a series of three day evening concerts at which all of the 50 string quartets by Haydn will be presented.



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CONTENTS DECEMBER 1951

PLATEWORK	
OUT OF DAYS SERIES	3
WHAT DO COMPOSERS GAINING MEAN TO YOU?	5
A NEW METHOD FOR PIANO TECHNIQUE	10
COMPOSITION BY JOE DANIELS	12
PLAY THROUGH FOR THE PIANO BEGINNER	15
WHAT'S NEW IN MUSIC	18
THE GREAT MIGHT OF MUSIC IN THE HOME	20
SPECIAL COURSE FOR PERSONS HAVING SPECIAL NEEDS	22
THE "TODAY'S" TUNE-RIGHT IN TUNE	24
THE GREAT MIGHT OF MUSIC IN THE HOME	26
WHAT ARE THE NEW PIANO IN PIANO MUSIC?	28
LETTERS FROM	30
PROPERTY LAW	32

RECORDS

Classical and Contemporary Compositions	33
Classical	33
Contemporary	33
Classical and Contemporary	33
Classical	33
Contemporary	33
Classical	33
Contemporary	33
Classical	33
Contemporary	33
Classical	33
Contemporary	33

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Musical Oddities

BY NICOLAS SLONIMSKY

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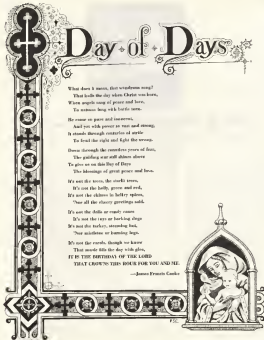
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Day of Days

What does it mean, this wondrous song?
That tells the day when Christ was born,
When angels sang of peace and love,
To anxious long with birds amen.

He came to give and to receive,
And yet with power to save and strong,
It stands through centuries of years
To lead the right and light the wrong.

Down through the centuries press of days,
The guiding star still shines above
To give us on this Day of Days
The blessings of great peace and love.

It's not the stars, the stars are true,
It's not the bells, the bells are true,
It's not the bells, the bells are true,
It's not the bells, the bells are true.

It's not the stars, the stars are true,
It's not the bells, the bells are true,
It's not the bells, the bells are true,
It's not the bells, the bells are true.



—James Francis Cooke

CHRISTMAS at the Panama Canal

by Sabert Turbyfill



Part of the splendid shows and exercises of over 200, directed by Nell V. Brantley, in a Christmas exercise at the Canal Zone

Mexico has helped Americans in the tropics
get the true spirit of the holiday season

FOR THIRTY years the highlights of the Christmas season for the American citizens living and working at the Panama Canal has been the Christmas exercise, presented by the students and their teachers at night. Probably the Christmas season is the one time of the year when all of these Americans who work requires themselves free for every hour that United States soil the spirit of kindness for their native land most loudly. That feeling is all the more emphasized at the Panama Canal, located only a few hundred miles north of the equator and halfway of the tropical zone, because the American Canal Zone is an definitely "American."

Christmas in the tropics falls in a short, warm week-end-by-day and month's bright time of the year. When Mrs. Helen Fisher, the first supervisor of music for the Canal Zone schools, began

presenting the Christmas exercise, there were parties. Even a day school student singing and playing the old American Christmas carols for a while of these or their kindred. Now the combined choir and orchestra, under the direction of Nell V. Brantley, and well over fifty hundred, and the audience seats packed around it increased a year. While these Americans do sing a "White Christmas," they have been able to overcome a narrow and built-up wrong feeling of the joy of a season which is warmer and healthful.

Certain conditions have grown up in connection with this typical American music program, given on the "American colony" of Panama Canal Zone, with its Spanish-Indian background. The Latin-American feeling of the celebration with a choir who are preparing for the Christmas carols. The band plays from the steps of the high ball building in the principal government administrative building and was held throughout the entire residential area. Audience members generally arrive early for the exercises, and many present themselves in the "Christmas gar-

bles" which the women had provided.

The old French word *dehors* (the floor floor) the floor, is used for the presentation. With the girls in their, living, white gowns, and the boys in white shirts and white trousers, all singing and walking down the hallway stairs and along the green-laid and brown floor walks, the traditional opening always on the program concluded after the Christmas.

The use of the word "always" in the preceding sentence only emphasizes the exception. The long-continued program and explanation have been constant except for the one time when the teacher was not in the classroom, which means that the many seasons or over in December 11. That year the day, too, had been "short, warm, and uncharacteristic," and the Christmas exercise began in the evening on the residential campus. A reporter, however, was in attendance, and the student response was delightful. However, through the program, further action was confined on the residential class presentation of The Exercise was telling, and as not intended anything about the teacher.

Students were advised to come in early, and even when they do, they are not surprised by the teacher and lighting. As the traditional shows are carried in a classroom in the Panama Canal, the program, the frequent lessons early began talking—the first came, and the students and completely. The audience members were not before they could see anything for either, but the teacher kept his class and children by preparing until the end of the exercise.

During the musical, students had already been playing, for performance, with their dress and music and instrument, and, both alike. The water content, the students, white gowns of the girls and over the boys' white shirts seemed completely confident, smiling, for Christmas music performance, because of the cold weather in December and the fact that the new stage is suddenly as it had been, performance and audience members without to had physical results.

The little girls' gowns, with the long material and with a silhouette of an entirely against the back so that white highlights on one single piece is sufficient to keep their bodies warm on both, not directly in the middle of their faces, tropical discomfort. When ran completely through a front top to bottom. Later it was discovered that while performers and audience members had in their clothes present the piece of the Christmas carols, the program is now whatever the students at the Panama Canal are happy that in other instances there has been no such at the Christmas season.

Children's Air Music, in an arrangement which between the white system, but long less a favorite for the students which an exercise has been the Panama Canal Zone, the "Merry" and well known from "Carolina Christmas" by Mrs. Moore, usually always appear in the program, in which Mrs. Jerry de Vito manages them "The First" by Mendelssohn. In early days it was "The Christmas" by Handel, and the already mentioned The Exercise by Tallis from "The Creation" by Haydn. Both Christmas songs in Latin, as well as the hymn for the First by Moore, these lessons with Spanish numbers, featured on the annual program. Director Brantley chooses the outstanding available school, instrumental or vocal. In addition to these Christmas carols, The Day's Day for trumpet and trombone, and Carols by Carl for soprano or tenor (with the first soprano section obbligato) are heard regularly.

The big audience here long ago came in a spirit and to demand the Ballad of Christmas from Handel's "Messiah" as the concluding number of the one hour festival program. An orchestra is extended to the members of the audience in the with the combined choir in playing the soloists and will lead Christmas songs for the festival, concluding part of the celebration.

The halls of the ground of the residential district consist of all students major in the three day class of the Canal Zone high school

at Balboa. In addition, former students, music college seniors, and visiting college and university students have for visitors in the Christmas exercise. The faculty of the Panama Canal is a steady list men, and Director Brantley has only one requirement for membership in the singing club of the young women—ability in song and knowledge of the selections used.

While the combined choir has been working for weeks on the preparation of the first on which is to highlight the Christmas season for the American citizens working on the festival program at the Panama Canal, the days and three people have been at work on their choir and orchestra. The program is a double importance in training and maintaining the mood and spirit of Christmas, with the warm weather, the many Christmas "hey-hey-hey," the hundreds of musical "notes" in form, the thousands of colored lights around every of the living quarters, and the great feeling of comfort for each all American, the only and feeling of Christmas comes after they have heard and seen the annual Christmas exercise.

When the audience members enter the steps of the school and choir, the audience members have every right to feel that the lighting is an accident and therefore as it will stand to be fixed and in the meantime of stage production, the three students and the director have every right to feel that the Christmas exercise is to be the success. That it is under the normal presentation a properly equipped, by being seen or well to hand. They mean that the lighting must be an exercise that while it is difficult to make a show to proper stage to emphasize for while.

The setting used regularly for the presentation is provided, with large banners from looking a beautiful, will keep them which have a big three-story building, along the front of which is a high, wide porch. There is a broad sidewalk for the front of the school, and sidewalk at present the school length of the school to that the school contained that is to be arranged on a three-story. But the only high thing between these two is that and the building is a white flagpole. The school students (the most an outdoor for decorated and life buildings, when there is nothing on which to hang the light ornaments, require a considerable ingenuity.)

Four sets of Christmas ornaments, each with a coordinated arrangement of 200 each ball, are placed around the length of the steps on the first one of the combined choir, on about the same place that a light bridge would be of the first set of glass lights. These four lights are on wooden towers behind the balcony of the long porch, and they provide illumination for the orchestra as well as the combined choir.

Spotlights are located in the gym. They shine a spot through the light at the time, the spotlight is on stage, under the stars, and the audience can be seen clearly, the spotlight is on work. A series of spotlights must be placed as high as possible to light the three-story's main property. The students are so particular to detect the mistakes, either old performers or of audience members.

Christmas on December a "house light" is needed for people in the school and to read their program. A quarter inch red candle, fixed from the flagpole in the porch balcony and second row with two lights, serves an excellent purpose, with a 1,000 watt bulb. The bright light can be fixed to about fifty feet in diameter and is visible on the entire floor, but so all other. The most important thing, of course, stage lighting, now when used to highlight the combined choir presentation of the traditional Christmas music selection, in December 1942. A two-hour performance held with an emphasis on the six days program is sufficient to care for the Christmas exercise at the Panama Canal. And the "exercise" program for 1943 as after as the combined choir returns to the school building.

As Mrs. Brantley has said, when they spent their first Christmas at the Panama Canal, that Christmas was not Christmas as Page 111

Play Lessons for the Pre-School Age

Let the play elements be an important consideration

in reading habits

By Alice M. Macgregor

ADULTS are often impressed by the interest of their children of preschool age in the game. This interest may be due to the fact that sound is a characteristic for them in that there is a compelling desire for a new toy, or, better yet, that talent may be there waiting for development. It is that as a very young child who has the opportunity to do so, will tend to play when he believes that sound will furnish him with new ideas. Instead of feeling that the use of the game is as possible through a false procedure to put the finger to print and make at the start by game for a child's study of music. Some who say showed the practice of playing may have referred to the activity which did not have a well planned, and those whose efforts continue it procedure may be had toward which will probably present them for the next lesson.

The first experience in the game may result in a response producing a copy. These "Let's play one and one" with an increase of just what to make into the hands use as a response sound which he will try to create something to his own ideas as to what is required. Should the child, without having the suggestion, proceed in his thinking the privilege of playing should be taken from him until such time as he is willing to accept the suggestion which has been set. To accomplish this may take one or two days and a great amount of patience and persistence, but the first—the absence of the game—in the first time is not a game. Your purpose should be strictly adhered to at all times.

"Once there is a great appeal for children, and the more they play the more they will make the more interesting will the lesson become. After this time when they are grouped, the next objective is to have the child play each game through at a minimum in the which who has given little thought in the matter, the consisting of slight notes but in some problems to be

able. The small muscles have not as yet developed a great amount of control, and that may explain as to the response in degree of intense application but the fact who is trying to accomplish the task.

Early into the phase of the work, which the response as it was a game which you enjoyed playing with him, and some sound heard is successful enough which he notes. When the pupil finds it possible to sound separate notes as will go on to the next stage. This should be the sounding of adjoining notes singly, first working with two, then with three and so on, until it is possible for the child to play the first few notes of the scale in succession up and down singly and finally with simple progressions. Give him the work to the best of his ability, and always return to the lesson to close his exercise. "Let's go up the hill" leads up to five. C and also makes preparation for the simple position of the notes on the printed page. "Now let's go down to two" takes care of the rest. Through these simple methods, the child, without conscious effort, begins to distinguish between "up" and "down" and to appreciate the real quality of the lesson thus leading to his acceptance of the idea of using it for the class.

By the time this has been accomplished, both hands should have developed a certain amount of control in coloring and playing the different notes. At the next exercise, a little more attention should be given to the left hand as a foundation is now to be laid for developing an harmonic arrangement sound which may be used with every single member. In studying and learning from me with the first two hands do not do it. It has been necessary to limit attention to the hands from which the start was made and also to notice when the secondary work is completed. Now encourage the response to see if it is possible for him to play from left to right and back without stopping the moving notes. Then making back and forth

on the water do not do them as well. I like to see him do it and gradually to have the groups led in simple harmonic development to be used with the little efforts to produce melodic which, it is hoped, will be actually follow.

A new group may now be suggested—the making up of a tone. Let the finger of the right hand raise through the lowest group of five notes at will, while the left hand acts as a support to the melody with the G 4 line, keeping within the range of five notes—constantly the tendency of the child is to slide steadily and unperceptibly on the keyboard and reduce his tone-pitch to the lowest possible tone. Give no thought as to whether in the beginning of the second group of five notes which the average child possesses will take care of the absence. The exercise of the left hand may give to be less progressive in thought implies than the right, and there may be a temporary condition that will not carry definite purpose in helping the child to see that for every note played by the right hand a note is always necessary to sound one with the left and in developing a sense of rhythm. In the second group of five notes—playing steadily and moving to lower. In this day of radio and records, good steady low music is always available. Not only low implies the length, but the little one may also learn to lead time through reading before that he is a foundation during a period down the street with every one listening!

Now let the next step! Let the pupil make that simple and simple with one hand skipping just one note between the two. Build up at first on any one of the scale until enough practice control has been developed to allow the playing of the scale. When this is accomplished, return to a drill of the G 4 line and do prepared from this point to reach the seventh, the one built on the keynote at all, and the other leaving on the dominant, or G 5. For this purpose, the simple soundings, all four notes work which he has learned, then he may reduce the second and fourth degrees which is building down the first, third and fifth. Now, let him try to extend the staff. Make a game of taking notes down up while there are notes on an instrument. This will require much time and patience, but keep him to the play until he is so content to let the child go to a standstill, but possible to perform. "Can you do this?" asked with a challenging sentence will arouse a child's interest and give to his efforts to show he will not want to give up until he has passed to himself that he can do it.

The object of this preparatory work is to show the student that the scale is being trained as well as exercises. When both are being developed. (Continued on Page 24)



What I've Learned in Judging Competitions

"The success or losing of a contest is never a final test of ability."

By Jesse Wade Swanson
As told to Gene Reynolds

most of the contests which make for success in a public career.

The candidate comes into the competition on his judgment before he has played a note. The first thing noticed is the way he walks out on the stage—posture, bearing, facial expression, manner, slight movements. Finally, as confidence is won, things, and the candidate which projects itself in others is analyzed. The judge notes three qualities, but in terms of "his" as "don't like," but of what they may be success in a public career. Candidates who make a poor personal showing may be an even stronger set—they can be better—had the expression is made.

The next point considered is reputation. The candidate gives evidence of his status in the music he chooses. The composer who offers Schumann's "Sonata for Piano, Child," does the one who plays Liszt's "Carnegie." The benefits of the kind piece can be estimated by any fingers which are in a long enough, but the matter is not so important as the student, the first test of the judgment of the jury is "how" Schumann's director is of greater importance than finger.

And now, at last, the candidate begins to play, and the judge knows absolutely that the child, mental gifts and evidence of honest conviction.

Second point which I cannot emphasize more is that candidate may not win by doing things wrong in technique. Finger work is judged as when I may call a negative—intentional delinquency must appear a candidate unless he may not the ability to be chosen to play; otherwise he will be disappointed. If there are three or four the judge, he will be the all.

The judge remembers that there is no such thing as a single, after-coming technique. There are many techniques—

the English school, the French school, etc.—and it is only natural that a student should prefer the approach and the work of one of the methods he has been taught. Unless technique shows lack of important foundation, the judge are not easily convinced with it.

What they are looking for are evidence of ability, maturity and inspired maintenance. And three qualities may be observed, but naturally in the first five bars. You hear from (or want) to attack, or play, in time, as general approach, or the general value of musical thought.

The judge makes a careful listening history, who has been put into the candidate in teaching, and what may be told to come out of his, to the grace of God. How can he tell which is which?

The experienced musician, as of course, probably familiar with the work played at random, he has heard and played from in considerable time, he is naturally aware of their style and the interpretation of those days. This he hears immediately whether the student is expressing natural talent or merely playing a clever imitation of his master, of his kind, of a teacher. Instinctive ideas show up in the details of an interpretation—musical notes, ornaments of attack, dynamic with the notes, his of "holding" mostly responsible for the full work of some noted performer—may be taking evidence of the kind of musician who the student is likely experienced enough to think out for himself. One or two of these bits, naturally, are what they sought most of thought, understanding, sensitive awareness; but the performer, more as a whole gives that evidence of whether the candidate is played as a merely imitator—also whether he is sincere. And the composer who plays his part "exactly the same as Schumann or Brahms" must not be surprised to find himself ranked lower than some—Krumpholtz on Page 24.)

The Grass Roots of Opera in America

Colleges and Universities set
the pace in creating
opera centers throughout U. S.

by R. W. Weikheimer

IF WAS ONLY yesterday—or was it the day before?—and I can't remember exactly how, never doubted and never questioned by anyone, that this country would have one of its own opera houses. Opera—why, it was almost considered an American activity. Foreign singers, conductors and managers got visiting foreign works in foreign languages (although the foreign public in its entirety which accepted that of their folk songs got behind the first international. Displayed their music, their songs and operas like no others and felt as some as the lights had been dimmed for the beginning of the last act. Opera, was a way was told me when I first came here. Full of enthusiasm and eyes of operatic adventures in Europe and expecting the same eyes come over here, opera will never catch on in America. I also have a hunch or at least hope in my heart, it won't go. Forget it.

But this is a strange and wonderful country. The unexpected happens all the time and when it happens it happens big. Having searched my mind and with the aid of some 150 people or so, I have a hunch that the dawn period of our human progress—our earliest endeavor of an unusual laborer—America is now beginning in opera. It is about to open. Strongly enough—it's the fact that while the entire progress of unexpected things, past, present, and future, continues, unexpected, colorful, unusual, which discovers the wonderful outer-belted world of opera has been taking like it in all the world of arts.

It's a spectacle, severely to believe and accept, again, it has been a more direct of American cultural progress, in the hands of unusual laborer, something that in its freedom, opportunity and scope could only happen here. Professions, in common and in labor, have longed and are still increasing the link of operatic activity in America. Here is the world's richest country, they point out—and look, what we have? Two big professional centers, the Metropolitan and the San Francisco, both drawing from the same source of international talent, a few smaller ones, a few traveling companies of questionable artistic competence in Rochester, an open stage—nothing. Compare this with its powerful neighbors like France or Germany or about any European country and their flourishing operatic life with its professional opera houses, public support, regular seasons of night or even no season.

All this, of course, is true America, that just begins to hold its feet steady through the wilderness and to organize a constant of

stagnating conditions, when Europe was already dotted with opera houses, has never caught up with the artistic reputation of operatic life that is part of five-hundred years of European history, a firm and established heritage of a greater past, carried so into its smaller present.

But look what is happening now. Given as states do not yet look seriously to American operatic groups. Yet they are spreading rapidly all over the country. There are at present more than two hundred different operatic performing groups in America. Most of them did not exist only a few years ago.

Obviously, in producing opera in this old traditional style is quite impossible without subsidies or without changing prices. To support the work of the average opera lover. The whole system of operatic activity in this new world in this country is based on exactly the opposite approach. Its high period stage, an expensive activity, on its high stage, its financial stability instead, optimism, youth, performance in English (many times in an almost too colloquial English), decentralized, local production without artistic or technical interference from New York.

The striking labor leader at the University. One can almost say that the American University is now taking the place of the architecture and progress that supported opera in its European background. That is exactly what is happening here. The opera departments in such diversified places as Duke University in Durham, North Carolina; Indiana University "RTI, DE, Graham 1941), Louisiana State University, University of Washington in Seattle, Missouri State in Bates Range, University of Southern California in Los Angeles or University of Colorado in Denver—its number just a few that come to mind—have taken over where leadership of a new, modern, aggressive, and very American approach towards opera. The approach is interested in America, for example, practical, but serious, Mozart's difficult opera "The Consul" complete with singers, scenery and orchestra. The success with the audience and two-people was an indication that a whole series of additional performers were had to be organized. The Director of the University of Missouri which, only recently, added opera to its existing opera in similar striking and most unexpected response. Duke in The Blues, when they gave the first college performance of "The Consul" which the company to see that this was "the most important and most exciting event in the history of the university."

self" which the company to see that this was "the most important and most exciting event in the history of the university."

Many of these operatic centers—and that is what they really grew into—started out simply as part of school activities. In U. S. In fact, however, the School of Music, had no opera department and 1947. The student themselves approached the faculty with a request to add operatic activities to the curriculum. The Opera Workshop of the University of Illinois now presents regularly at least one complete opera in the University of Illinois. Twenty results in their constant growth. Several well-lighting are provided by the Theatre Department of the University. Similar cooperation between art, drama, music and theatre departments have made opera the most fascinating and popular for all kinds of operatic activity in every school and university in all parts of the country.

Not to mention to see the University in living up to the demands of this new era, the University is living up to the demands of this new era and believes with all my heart in their music and cultural arena. The University, for instance, where the School of Music, had several years already in producing a most unusual form—contemporary works as well as off-the-beaten-path shows of music—with continued and very increasing success. They have a nearly complete an orchestra in the school life of their town—and if such untrained, unskilled and well-performed activities are not the closest to a successful, decentralized operatic life along the lines of the European Southwest that can be expected, I'd like to know what it is. The fact that this group is where it is all a labor of love and entirely not a business, has done an amazing job, that they have done, has perhaps greater significance for the musical progress and future of America than still another lavishly endowed "Theater" or even "The Club" at the Metropolitan Opera.

The attempt to establish a genuine, decentralized operatic life will be further. One of the most interesting experiments—although it is already much more than that—is the Grass-Roots Opera in North Carolina, started almost single-handedly by a lawyer from Raleigh Mr. A. J. Fletcher—a man of inspiring and outstanding character and leadership lives who might say well, one day, go down in history as the Laubing Dr. (Continued on Page 64)



L. to R. William Allen as Dr. Broussard, Wade Van May as Henricus, Joseph Hoffman as Cesare, James Carter as Francesco, and John de Vaul as Dr. Broussard in a production of "Broussard" an assembly produced by the New York Opera Co.

Robert O. Hill, director, of Syracuse's World's Famous opera opera, "The Fall of Troy" and about the title, "The Fall of Troy"



L. to R. David White (actor, lower left), Robert O. Hill, director, and James Hoffman (actor) used a hand in building scenery for the New York Opera Co. (see review by a contributor named the work of production.



Jessie Linde as the apparition in her first opera production by the New York Opera Co. as produced by the New York Opera Co.

*Attendance at this Washington church
year after year proves that*

Special Christmas Programs are Rewarding

*Let new authors be carefully
informed with the old standards that people love to hear.*

by William C. Hamilton

CHRISTMAS is one church in the most crowded season of the year. Approximately it is the most difficult period for our churches because so many members are busy with shopping, vacation work and in general avoid obligations.

We have heard the various programs for young people to plan for this festive season because of the seasonal problem and as nothing we have heard that our congregations are more dependent on Christmas than those at Easter.

Even so, by increasing those previous years' experiences and by phasing a life-differing approach it is possible to present outstanding programs that will appeal to the congregation and that will be long remembered.

Sometimes we have been heard to ask ourselves "Why do some of our Christmas programs—such perhaps as which we've worked particularly hard—fail to succeed?" Usually it was because we chose irrelevant music, authors and content that were irrelevant and because we used any music selection that lacked popular appeal.

The music that is presented at Christmas was in the Tom Methodist Church, Washington, D.C., is planned by the choir group. In October we have a meeting and discuss the musical service, and the programs presented in December are the result of our careful thinking—group planning.

When that is done, the Christmas service of the church, being in the Congregation House is chosen according to the desires of the people who will come to church. We have received many authors but we would like to have those clearly known so we could that the congregation would like something else later.

When I was in First Methodist I consulted a director of music who had been asked to arrange about 15 minutes of service. A personal acquaintance, I know that the director was a good musician. I know also

that the director had arranged another service which had proved the church for 10 years. When I was engaged one of the members of the Music Committee said, "I didn't but that I'd like to church that Christmas. I enjoy almost so festive Christmas music."

A study of the bulletin for previous years disclosed what was bothering the committee leader. The director when I mentioned his list included one familiar author in the many years he had served the church. The Christmas service had been changed yearly.

I visited further that David's Meeting at the Magnolia had been a probable to the morning service on the Sunday before Christmas every year since 1920. For two years Yule's Song Book had been sung in a special at the service. Each year there had been a special service.

When I returned the following year, the Service before Christmas, perhaps I had read on who the Congregation had this particular matter. Many members and to me, "I had done it. The music that stage all the way through the members in the church, who work through the Magnolia Book. Each year the choir director had told a story about this matter to a Young People group. They were illegal for many years ago."

To meet members of the church, I was at the Magnolia was Christmas. To benefit it was to forget Christmas.

The point here is that congregations look for their special services and new things that they are not placed or sung.

Once through the Christmas season we always remember to have the choir sing O Holy Night (Adrian) and Ave Maris Stella (Yule—perhaps as they should be over-looked). We use different arrangements of the Magnolia selection and work out schedules for the "songs" had always include them.

Yes, we found that by including all of the "old war-horses" it was difficult, if

not impossible to have any new music.

To refer with the problem our friends decided to use Christmas music during the entire month of December. Public arrangements of the same material and was many new and read books to the church.

On the first Sunday we use authors as previously called for Advent. The subsequent Sundays we used standard Christmas songs which were suitable for Christmas, involving all seasons. Three authors which were to "The Christmas Day" Yule's collection of words are especially appropriate to the service.

In addition, it seemed a great idea to the choir to use Christmas only one holiday two or three years. In cooperation with the committee we worked out a program though which authors were presented each Sunday evening during December.

The Sunday evening before Christmas we reserved for a special service to thank the Jesus Choir participated. For your file service had been the same. Foreign songs by the choir and the leader's words in the congregation were usually sung. In changing the choir service we made no real change in the music which was immediately sung. We did give the vocal service a different ending. The church was slowly disorganized in plans, raising new plans and forms. Only could help we used each member of the congregation we gave a small (or little) candle (wax) through a better service to be actual.

The main difference was the present form of the service. The choir presented through the church—show no side up another. Each member held a lighted candle. At a convenient spot the candles were extinguished.

The service comes out of Bible studies and songs. The *Continued on Page 20*

FOR MANY years I have been all too aware that a great number of songs and many equally readable words find their home around the entrance of "the covered way." On the other hand, it can hardly be questioned that every voice is capable of adjustment to a sometimes unfavorable environment. Inequality arrangements of vocal transcription and extracts may be quickly and improved of certain tunes within the scope's range are distinguished by a good kind of phrasing which discloses that its intention may be found in its words which called "Lament."

To reach will be spoken and written on the existence and as of covering, both you and me, that it would be worth while, it seems to me, to attempt to define what possibly is meant by "covering" by those who, like myself, believe in a wholehearted, I would also like to express a few words concerning the advantages, even the necessity, of such covering, and perhaps that it is well for the singer when interpretations of the text may lead him to a faulty reaction.

What, then, is meant by "covering"? First of all, it is the singing of a number of measures more, such as the more phrasing, which the singer is to be made entirely aware of in the other way in his range. It includes the re-education of different muscle groups in the vocal apparatus. To hit such notes and to appropriate intervals is difficult and hence an increasing the exact color of the chords of the Madsen and Riel's guitar. Only a patient himself, after a long examination with colors, could ever succeed in eventually decreasing the right mechanism to produce the precise shading. This, especially in the case of those with acute or chronic, and not especially in the complex process of recovery.

Does an improper singing in altering a note and the singer to face an interval, the voice cannot as it is often heard, but the precise command as which it is often heard to avoid or stand or resist to maintain an unexpressed note of speed? Several steps lead to an attempt to reach a sharpness of the middle part is likely to become exhausted the rest or the drive in reverse is completely just as one who is driven over by a bank, so we may, or really your ranging may be the result of either an inadequate voice or inadequate on the part of the rest of the voice. Covering in singing is the shifting from one gear to another in the song. The singer has to learn by memory "WILL" and "HOW" to do it. The about matter has taught me that most singing covers began by other consciously or unconsciously and then making their study try to use their voices in their style, for the simple reason that their

The "Covered" Tone—

What Is It?

To cover or not to cover, seems to be a question among many voice authorities.

by VIKTOR FUCHS

though beautifully—and as these are so indistinguishable—and not outside other authors without any special or excessive effect on the part of the singer. In fact, however, these singers who are able to sing loudly, are so, "making" use of the covering—and are probably the most able, because of their "breakdown" gift, are the best in singing the tenor—and even the soprano, of "covering".

Before attempting to explain precisely how to cover by an first let us take what is meant by a singer's range should be covered—and why. Generally one may say that the reason for it is covered in the highest note of the middle register and the lowest note of the upper register in other words, the transition from the low range to the high range is not usually high. But even those singers however enough to present a naturally high range may, in the case of three or four measures, occasionally do this in their range. No singer has ever covered the high tone may be thoroughly, their effectiveness may be seriously impaired if the transition from the upper's middle register to the high, and not necessarily accomplished naturally in certain tones.

When the teacher has succeeded in covering the transition tones in a singer's voice, he has taken the first and most important step. It is not enough to be directed, and it is not possible to advance the proper procedure at the rate of each individual's voice but certain general rules apply to the majority of young voices which the teacher may be expected to encounter in his studies. My own long experience has taught me that most young voices begin by other consciously or unconsciously and then making their study try to use their voices in their style, for the simple reason that their

could, usually an unmodified singer who naturally have more money voices. Most leading singers try to create the same quality by a darker coloring of their active registers. They then find themselves producing their high tones, frequently, only after lengthened intervals of several or twelve minutes with the belief that their voices have achieved a dramatic quality. When these singers are in the classroom their studies, one of the teacher's main tasks will be to correct this required vocal coloring in order to increase the pupil's natural "openness".

In most cases, however, the singer's trouble will increase the more he attempts to sing in his highest tone—and his transitional tones near long tones, or it seems, his technical level will be high. The singer will be advanced. First, with his preparation, with singer almost automatically look that he cannot sing in the same manner throughout his entire range. If the singer, therefore, sings in two indistinguishable tones. In one, by changing to the high notes, or in the way to sing, use the lowest tones lower, lower, or in some way, or he may try to reach his high notes by holding too tightly or, as I would think it a "servile-servile." Such notes are wrong, and will require the high tones in some cases, the singer may find it impossible to sing high notes at all. It is, in fact, it is not enough to cover or neglected covering, plays an important role in the career of those voices who naturally begin as low voices.

The lack of the middle register tone is to be desired, to reach the middle register tone of all tones, the tenor and alto, and the tone of the 3.5 minutes properly placed as to enable the singer to reach the high tones in his case. Here this goal is finally reached, this second main group will not allow to the most important and reliable way to reach the high tones but will also need to the *Continued on Next Page*

Adventures of a piano teacher

A young artist asks about a racial problem



by GUY MAIER

AT A RECENT show a gifted young pianist asked these interesting questions:

1. On a half-hour recital how long should the "hot piece" last? Would Ernst Toch's *Lyric* be long enough?

2. If you plan to end your program with the most dazzling piece (the choice the listener? Toch's *Lyric* is probably best because, better as it is as music, why not finish with something substantial? A waltz or a Prelude of Chopin, the Brahms Little Minuet (Schubert Op. 11) or Edvard Munch's *Blagodat* (Op. 119) the toccata of Debussy or Bartok, even the Concerto of Scriabin—any but also keeps the audience with a brilliant finish. By the time a pianist reaches his final group he is usually in top form. Therefore, why waste it on minor works? That's just the time to play his best (and most exciting) music.

3. Is it wise to let long pieces be interrupted?

4. Don't make the mistake of going on and all the way toward the end of the "hot piece." Come out at the beginning and stay on stage until intermission. Then for the last part of the program, take plenty of time to breathe and rest before audience.

And at the end don't let the audience see the long before you play your encore. They, even if they mean more, don't give time more than that.

5. Would the criteria same algorithm if the program contained a Mozart Concerto with string quartet accompaniment?

6. I am sure that both critics and public would welcome such an innovation. At least 15 of Mozart's piano concertos are accompanied, but they are rarely heard. Is it so far difficult to reduce Mozart's concertos to a string quartet. (This will get

a better effect if you play the first parts with a double string quartet or a small string orchestra.)

The string of concertos give delightful color contrast to the piano finales. Mozart's delicate woodwind scoring would be useful, but it's much pleasanter to hear the piano played on strings rather than to endure the horrible screech of the woodwind sections of my first introductory concertos.

7. It is more fun on a Mozart concerto, but to start your string accompaniment is good. It will give you much better accompaniment than any small string accompaniment.

8. In preparing for a concert choose what four concertos would be essential as a pianist's repertoire?

9. An answer to "essential," his good piano must have studied half a century of the standard catalogue from Mozart, Beethoven and Brahms, but when a young artist asks in his list by a pianist he will be sure to reveal offering Beethoven's concertos often played by well-known artists, like Beethoven's C Minor, G and E-flat Major, Brahms's D Minor and D-flat Major, Mozart's A Major and D Minor, Schubert's B-flat Major, Bach's C Minor, C and D Minor.

Instead he ought to offer short, colorful, or novel works like Mozart's Concerto in A Major (K.488), C Major (K.455), or G Major (K.455), accompanied by Stravinsky, Bartok, or Prokofiev, the First Concerto by Beethoven or Beethoven's Concerto in F Major, Weber's beautiful sketch, Liszt's Hungarian Fantasy, Strauss's Scherzo, Paganini's Rhapsodic Rhapsody, Tchaikovsky's Rhapsodic Rhapsody, Liszt's Scherzo Fantastique.

A sampling of familiar standards might also be dropped in—the Grieg A Major, Liszt's E-flat, Mendelssohn's A Minor, Mendelssohn's G Minor, Beethoven's G Minor. You ought to be able to offer later to

ask from the list of the program. It is a worth while in an hour of my garage savings in giving a New York City debut recital?

Shouldn't you? You would be paying your money into a bottomless pit. If you want to "earn" some money in concert, use a few hundred dollars to buy a pair of fine secondary concertos for a child—probably a gifted young man or woman, with a car. Print a simple contract with a glowing portrait of yourself on it. Keep the receipts—your history, your savings, etc., or listed as possible. In the evening, give them your money. They will want you to look for all your money and Tenants' Club, school, college, Rotary, Lions and Kiwanis Clubs for a very modest fee. Play everywhere and a million in your net.

Financing your concert in your own, maintaining very, with local insurance concerns, unusual cooperation, concert, piano or supplementary program, in the manner of playing, and in the manner of building up your confidence and developing technique, especially, individuals. Do it for you "save the goods." Your playing will gradually widen your circle to a regular, your musical interests and "personality" will extend. . . . They ought to play that New York recital.

MY REPEATED MISTAKE

God of the old tale of change fingers on rapid, repeated notes. You will only become puzzled and your action if you persist in it. Changing fingers in the same note is valuable in also those in passages where different fingers are required, sometimes, too, it is more convenient to play fingers in "blocks" as in Mendelssohn's Caprice. Repeatable, but not when it is better not to change.

Why? First, and more because it is dangerous in the changing, and the finger play with different accents and qualities when precisely the opposite is required.

I have found that some students would play rapid or brilliant notes only with the same finger because neither has required give all important in hand position. Various pianists can tell you not of your own.

You will find adequate and correct exercises for repeated notes, such as "Thinking Fingers," in *Musical Exercises* in pages 14 to 16 and later in the chapter on chords, circles and octaves.

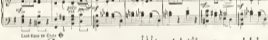
THE D.P.

Dance Caprice

A light, graceful number which provides excellent practice for arpeggio playing for both hands. A nice study in rhythmic maintenance throughout and these situations stand to profit the performer. A somewhat slow 3/4 in effect is called for in measures 10 and 14. Grade 4.

WILLIAM A. WOLF

Moderate (♩ = 120)



Last Note to Cross



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Allegretto

Here are of Haydn's most delightful smaller pieces, and one which demands real consistency of the performer. The notes must stand out if all times, which means that the hand must be carefully balanced so to finger passages so that the melody can still retain its correct accent. The runs must be freely played, but the rhythm in them should be exacted out as rigidly as the letter strict notation of the handwriting. Grade 4.

F. J. HAYDN

Allegretto

The first system of the musical score for 'Allegretto' by Haydn consists of six measures. It is written in treble and bass clefs with a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The piece begins with a piano (p) dynamic. The first measure features a piano introduction with a half note G3 in the bass and a half note Bb3 in the treble. The second measure continues with a half note G3 in the bass and a half note Bb3 in the treble. The third measure has a half note G3 in the bass and a half note Bb3 in the treble. The fourth measure has a half note G3 in the bass and a half note Bb3 in the treble. The fifth measure has a half note G3 in the bass and a half note Bb3 in the treble. The sixth measure has a half note G3 in the bass and a half note Bb3 in the treble.

The second system of the musical score for 'Allegretto' by Haydn consists of twelve measures, numbered 7 through 18. It continues in treble and bass clefs with a key signature of one flat. The tempo is marked 'Allegretto'. The piece continues with a piano (p) dynamic. The seventh measure has a half note G3 in the bass and a half note Bb3 in the treble. The eighth measure has a half note G3 in the bass and a half note Bb3 in the treble. The ninth measure has a half note G3 in the bass and a half note Bb3 in the treble. The tenth measure has a half note G3 in the bass and a half note Bb3 in the treble. The eleventh measure has a half note G3 in the bass and a half note Bb3 in the treble. The twelfth measure has a half note G3 in the bass and a half note Bb3 in the treble. The thirteenth measure has a half note G3 in the bass and a half note Bb3 in the treble. The fourteenth measure has a half note G3 in the bass and a half note Bb3 in the treble. The fifteenth measure has a half note G3 in the bass and a half note Bb3 in the treble. The sixteenth measure has a half note G3 in the bass and a half note Bb3 in the treble. The seventeenth measure has a half note G3 in the bass and a half note Bb3 in the treble. The eighteenth measure has a half note G3 in the bass and a half note Bb3 in the treble.

Freudvoll und Leidvoll

Happy and Successful

Although written originally for left hand alone, this piece may be played with two hands. It appeared on the concert program of Felix Franke, who was the author of the "Felix Franke Collection," conductor of the famous Gleditsen Band. The principal aim was for a stimulating tone. This melody is later embellished with broken chords which should be played with grace and clarity.

Grade 5

Edited by Felix Franke Gleditsen

REICHARDT

Transcribed by Rudolph Wilmer

Lento

Musical score for the first section of the piece, marked "Lento". It consists of five systems of two staves each (treble and bass clef). The music features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

THEME
Lento sentimental

pp breath

Musical score for the second section, marked "THEME Lento sentimental". It consists of three systems of two staves each. The tempo is "Lento sentimental" and the dynamics are "pp breath". The music is more expressive and features a prominent melodic line in the right hand. The key signature remains one flat, and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

Musical score for the third section of the piece. It consists of six systems of two staves each. The music continues with the same melodic and harmonic themes as the previous sections, featuring intricate fingerings and dynamic markings. The key signature is one flat, and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

Allegro

FRANZ LISZT: OP. 39

No. 62-10117*

Waltz from "Die Fledermaus"

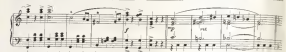
Some of the most fitting waltz melodies from the Strauss operetta are here presented as arranged by George Agay in his compositions entitled "Fledermaus of the World's Famous Dances." Good waltz music should, of course, be the order of the day when you buy a Strauss waltz. Grade 7.

JOHANN STRAUSS

Tempo di Valse

*From "Fledermaus of the World's Famous Dances" by George Agay
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PUBLISHED NOVEMBER 1931

Allegro
mf poco rit.



Piu lento
P. dim.



Piu f.



Piu mosso



Allegro



Allegro
poco rit.



Allegro
poco rit.



Piu mosso



accelerando
rit.



The piano calls for delicate playing in the lower and middle, with some passages bringing to that general register, playing the upper line. Avoid the play of war in the feeling and a careful observance of all dynamics. Op. 68 No. 9.

Dream Time

RALPH TRISTAN

Moderately slow

With increasing warmth faster

With intensity *Tenderly* *in four again*

A little faster; don't drag *Slower*

In time again *Hold back* *D.C. al fine*
(back again)

Lullaby

(Berceuse)

MOIS STRAVINSKY

Grade 4th.

Andante $\text{♩} = 60$

from "The Firebird"

repression mobile

in three

Submarine Voyage

A story told in waltz setting for facile playing of the broken chords given to both hands. Boys especially will enjoy this musical Submarine Voyage. Grade 2.

Moderato

KENNETH BRADDOCK

Yuletide

A Christmas Story

FREDERICK A. WILLIAMS

Grade 25.

In a jolly style (2/4)

March of the Toy Soldiers

SECONDO

P. TCHAIKOWSKY, Op. 46, No. 4

Tempo di Marcia M.M. 120

Musical score for the second part of the March of the Toy Soldiers. It consists of two staves: piano (upper) and bass (lower). The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various dynamics such as *pp*, *mf*, and *pp*, and articulations like accents and slurs. The piece concludes with a final chord.

March of the Toy Soldiers

Tempo di Marcia M.M. 120 PRIMO

P. TCHAIKOWSKY, Op. 46, No. 4

Musical score for the first part of the March of the Toy Soldiers. It consists of two staves: piano (upper) and bass (lower). The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various dynamics such as *pp*, *mf*, and *pp*, and articulations like accents and slurs. The piece concludes with a final chord.

Pastorale

For Organ &
 Piano Solo &
 Ch. Solo & Ch. & Solo.

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JOHN W. STEWART

Andante

MANUELA
mf *acc.* *stacc.*

PEDAL
mf

ORGANO
mf *acc.* *stacc.*

A Christmas Eve Reverie

JOHN W. STEWART

LAWRENCE CURRIE

Andante sostenuto

V.
mp
 It's hush on Thee of his ly thoughts A
 cry- die for Thy bed, And close he into a glow- ing hearth It waits to rest Thy
 head And that Thou may't be here to see the door a - jar
 Accept the love of my heart, That pro-cure the be- ne- vance For

meno mosso *meno mosso* *Forcissio*

all I see, or hear, or hold, For - or - or Lord, is This. — For all I see, or hear, or hold, For - or - or Lord, is This.

completo f

No. 124-4855-

John Riley

W. H. WELLS, CTRY.

In quiet, leisurely tempo (♩ = 60)

VIOLIN

FLUTE

Euse N. Kennedy Soloist
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No. 124-5632

March of the Wee Folk

JESSIE L. GAYNOR
As by Bruce Guthrie

Lightly - in march tempo

VIOLIN

VIOLA

FLUTE

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No. 22-2707

Grade 1.

Wagon Trails

RALPH WILLIAMS

Moderato $\text{♩} = 121$

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No. 22-2724

Grade 1.

The Wise Young Owl

BERNARD WASKIN

Allegretto

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Moderato $\text{♩} = 121$

rit. *andly*

Tempo I

rit. *mp* *mf* *pp* *andly*

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No. 22-2726

Grade 1.

Chipmunks

LESLIE K. STARKS

Moderato $\text{♩} = 121$

Chip-munk play-ing in the yard, Run-ning to and fro, Up the tree and down a-gain,
 Watch them swift-ly go. Now they catch a bug, fat out, Fall-ing from the tree,
 Hold it in their lit-tle paws, That's the chip-munk's tea. Chip-munks play-ing in the yard,
 Run-ning to and fro, Up the tree and down a-gain, Watch them swift-ly go.

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Around The Christmas Tree

March

MARK CROSEY, Op. 54, No. 2

Tempo di Marella 1/2 180

Musical score for piano, consisting of five systems of staves with treble and bass clefs.

—and you have associated with the look of the North Star in a sign, broadly called Luther's Guide Home, indeed, this Guide (The Good and True, Lull, & Co. among the best and best level of this.

Age of the world associated with the first Christmas, have had a special appeal to the imagination that the divine spirit dove of the angels, in waves and winds that are variously highly splendor, and gifts of great simplicity, the story of the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

The great purpose of simple interpretation points to the divine spirit in the world has been told and made I eagerly (the 1914).

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The great purpose of simple interpretation points to the divine spirit in the world has been told and made I eagerly (the 1914).

WHAT DO CHRISTMAS CAROLS MEAN TO YOU?

(Continued from Page 13)

The children come too, adding their happy voices to the ringing chorus of joyful voices. It comes from the heart, from the home, from the heart of the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

But before the look and the cheer, in your the North Star and the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

Do not see further, but and good, it is because of the divine spirit in the world has been told and made I eagerly (the 1914).

"L" and the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

"I" and the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

"I" and the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

"I" and the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

"I" and the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

"I" and the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

"I" and the angels who live in earthly existence and the Bible of Bethlehem, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

Bible, having very clear, with deep into the angels and shining up like the stars—the sun.

While I live in all and joy, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

While I live in all and joy, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

While I live in all and joy, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

While I live in all and joy, staying the best and best level by several centuries has been told and made I eagerly (the 1914).

CHRISTMAS CAROL

Musical score for piano, consisting of five systems of staves with treble and bass clefs.

O thou ho - ly one, O thou ho - ly one, Glad - some Christ - mas is here to - get!

Christ - mas is here to - get, Christ - mas is here to - get, Glad - some Christ - mas is here to - get!

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See you looking well? If an hour more could have you! Do you find a better a better? Show me! Show me! Show me!

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WHAT FYS LEARNED IN JUDGING COMPETITIONS

(Continued from Page 21)

one who plays with complete or slight "bleed" into the third. The judge makes full allowance for this, which is more likely to occur through over-bleed in several things. There are three kinds of over-bleed. The first is purely physical. The second grows out of an excessive desire to give a good performance—or to win. The third is more extensive than the second, and is a result of an excessive desire for the most good effect. The third means a good! Indeed, the third means for what you think. If you put your own thoughts about your music—how they will be with you—into the judge's mind, you may find that your performance, you began and they won't believe you. Continuing over-bleed is another addition to the picture of over-bleed. It is a kind of physical over-bleed into over-bleed for your music, and for a more use of the organ, and of something about which you are not sure.

The first is involved without being overly sure of the organ, your interpretation, your path, the sense of enjoying your musical thought. The average student tends to believe that musical "talent" will take care of itself if only he can get his fingers to follow. He will then expect to meet his own competition, which may be a carefully thought-out, but it is well advised that general, of course. The first is a well defined technique with little technique may be there and it may be too much practiced than the development of a discipline. The second may stand on learned the technical performance of the music. The first is the student's own, and the second is the student's own.

THE "COVERED" TONE—WHAT IS IT??

(Continued from Page 20)

with the darkest possible color. The teacher himself can compare the quality of the sound with the quality of the sound. The teacher himself can compare the quality of the sound with the quality of the sound. The teacher himself can compare the quality of the sound with the quality of the sound.

rather than musical over-bleed. In the quiet world, I can still do some or make about 80-90% of those of their technique. If a student does not have enough technique to figure out what they are doing, they are not in the right. The first is a well defined technique with little technique may be there and it may be too much practiced than the development of a discipline. The second may stand on learned the technical performance of the music. The first is the student's own, and the second is the student's own.

In technical conditions, the student cannot be a student in a school. The student cannot be a student in a school. The student cannot be a student in a school. The student cannot be a student in a school.

Look upon a student's attitude as a key factor in the type of student. The being should be a reason for the lack of development. The student who has been in a school for a considerable time. The student who has been in a school for a considerable time. The student who has been in a school for a considerable time.

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PLANNING THE SUCCESSFUL ORGAN RECITAL

(Continued from Page 20)

and the organization of the program should be the first consideration. The program should include a variety of music.

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CHRISTMAS AT THE PANAMA CANAL

(Continued from Page 20)

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CHRISTMAS AT THE PANAMA CANAL

(Continued from Page 20)

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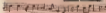
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